

3.0 CONSTRUCTION HISTORY WITH RECOMMENDATIONS

3.1 CASTRO ERA

3.1.2 Eliza Farnham's 1850 Description

Eliza Farnham's description of the adobe where she stayed in Pajaro Valley contains information that makes us almost absolutely certain that she visited the Rancho San Andres Castro Adobe. For starters, she says that she visited the Castro Rancho and that she traveled inland to do so in 1850 rather than toward the coast where the two other adobes shown on the rancho *disenos* (sketch maps) were located. She mentioned a corridor along the front of the adobe building and a large population.

Farnham mentioned a kitchen, or *cocina*, 18 x 24', the approximate size of the extant cocina, with an earthen floor and a *brasero* (masonry range) that ran across the end of the room. It had *hornillas* (U-shaped adobe jambs to hold *comales*) atop it with a *comal* (large circular plate of iron or rude griddle) and other girls stirring pots of food over the stew holes.

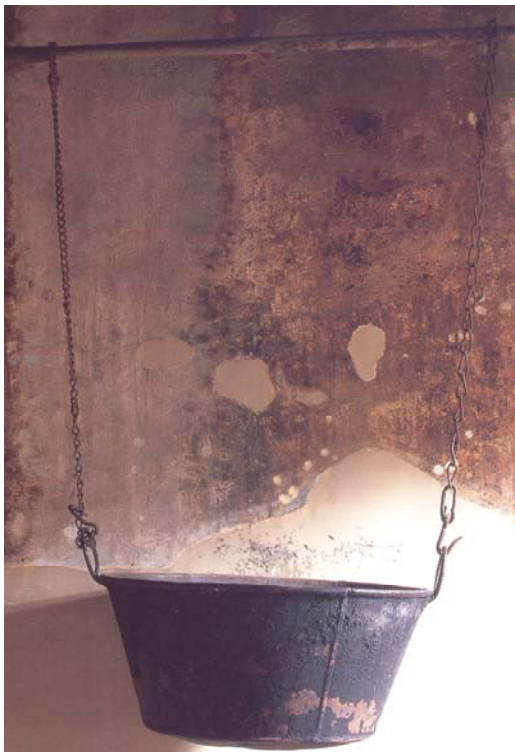


Figure 3.1 Cauldron suspended by chains as described by Dirkson. From **Artes de Mexico 1997:25**.

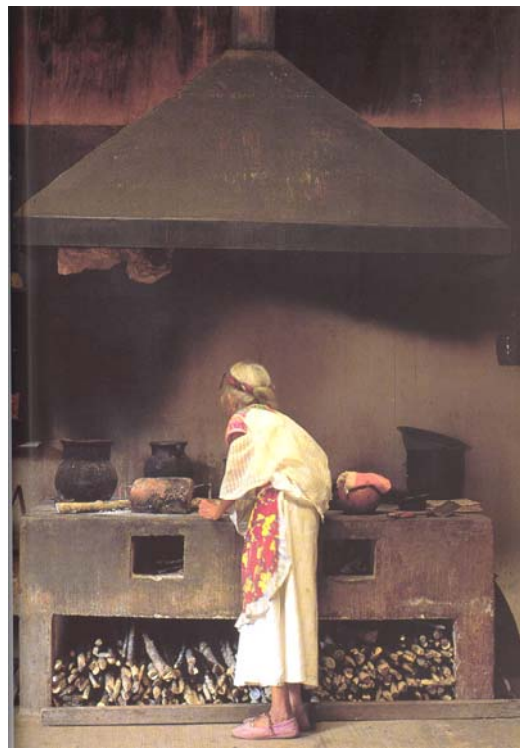


Figure 3.2 Plain brasero in Puebla. From Colle 1998:83.

The brasero was later described in 1908 by Dirkson as being a bench of stone with chains hanging from the rafters where kettles were hung over the fire. This information indicates that the Castro Adobe cocina had open beam ceilings as it does today. The room at that time was described as smoke blackened and the soot is visible today beneath a few layers of white wash and paint. Traditionally braseros are made from adobe or stone or *ladrillos*, bricks. Another local description of kitchens by Buelna describes their use in Californio Santa Cruz County as in Mexico, Spain, Texas, etc. The brasero is the same as the French *potager*. Similar charcoal masonry cooking ranges can be seen in Herculaneum.

Farnham spoke of eating in a long spacious hall or room with a long table occupying one entire side near the wall. This is particularly interesting because the adobe has been sold over and over with a long (about 9-10') mid nineteenth style farmhouse table that may be the one mentioned by Eliza Farnham and Kenneth Holtzclaw in his narrative about the adobe when he was a child. Eliza learned that she was being entertained by brothers and their families and that the distance to Santa Cruz was about 16 miles.

Farnham spoke of sleeping on the second floor in a room the length of the entire building with beds, storage with cow hides, and grain storage area. It had serapes hanging from the roof rafters, forming walls or space dividers. This description suggests a *tapanco* (half story loft) rather than a full second floor because of the exposed rafters and the fact that she accessed this space by a ladder, not a staircase. This part of the description does not jibe with the Castro Adobe as seen in photographs as early as the 1880s and as it is today. Two alternative conclusions can be drawn: either she visited another Castro adobe further northeast on land the brothers claimed but lost to Amesti (highly unlikely as it was described as a shack), or the building was altered after her visit in 1850.. If the latter, there should be internal physical evidence within the building to confirm this hypothesis. There is no physical evidence whatsoever to support the notion that the second floor was added after initial construction: in fact, there is physical evidence that the ceiling was higher on the second floor than it is today. However, it is possible that the ceiling described by McGowan in 1856 was added after 1850 and the ladder replaced by an exterior staircase. If the former, then we have sound evidence describing the Castro family household in another nearby location to use in interpreting the extant Castro Adobe with its long table and large kitchen. If the latter, we have indications that the Castro Adobe was improved with amenities after 1850.

3.1.3 Ned McGowan's 1856 Description of the Castro Adobe

Ned McGowan, fugitive from the San Francisco Vigilance Committee in 1856, was brought to the Rancho San Andres by Ramon Valencia, a relative of its mistress Eusebia Valencia, Juan Jose's wife. He spent the night and described the adobe.

This hacienda, was, in itself, quite a little village. The mansion, although built of adobe, was unlike the generality of California houses. It has been built since the acquisition of the country by the Americans, a large, well-finished two-story house. What particularly struck me about it was the ceiling of the upper rooms, which was composed of the most beautiful colored wood. There were, in all, some fifty persons about the premises.

These were the daughters, sons-in-law, and other relatives of the master, together with his dependents, servants, etc. As soon as we entered the house our host embraced his relative Ramon, and welcomed us very kindly. Our horses were cared for, and after we had partaken of a fine repast the old gentleman invited us upstairs into a sort of drawing room or parlor.

Here we found a large number of persons of both sexes, who seemed to be gathered there at an evening party. Our host directed some of his people to play for us, which they did delightfully. It is seldom that one fails to observe about these large haciendas some four or five musicians, who play upon instruments for the amusement of the household. It being Sunday night, after 9 o'clock the dancing commenced. Thus the evening passed off very pleasantly.

3.2 LATER OWNERS OF THE CASTRO ADOBE

Former owner of the Castro Adobe Suzanne Pazis has written a fine history of the building and its owners after the interpretive period from which the following is mostly derived. Only citations to sources other than her book will be noted.

In her publication, Suzanne details most of the major changes that were made to the building by the subsequent owners, including her family. It is interesting to observe that the first family to own the building after the Castros changed it purposely, possibly to conform it more closely to a Danish model, their country of origin. After their ownership there was a period in which the building was used as a storage barn and fell into disrepair, but afterward, the successive owners started trying to restore it gradually, while making it more functional and more like its historical appearance. Some made two steps forward and one back perhaps, but the effort to regain its original form continued. Today we are trying to complete that effort to recapture the character-defining features, stabilize the building structurally, and protect it from future earthquakes, and in time hope to restore it to reflect its interpretive period, or period of significance.

One of the primary obstacles that hindered the successive owners was the problem of the excessive deflection of the second floor caused by over-spanning of the second floor joists and creep. As is the case with a number of historic adobe buildings, the dimension of the lumber chosen was undersized for the length of the span, ultimately causing the second floor to sag. Over the years

different approaches were taken to try to solve the problem in the Castro Adobe, none of which were wholly successful and all of which caused either the great rooms of the first or second floor to be partitioned and lose their original character. Another problem was the south end wall that photographs show was separated from the building during the 1906 earthquake by a large vertical crack.

3.2.1 The Hansen Transformation

In 1883 Hans Hansen purchased the Castro Adobe, moved his family in and began its transformation. Historic Photograph HP1 shows the Castro Adobe some time after the Hansens bought it in 1883. The photograph apparently dates to circa 1889-90. The north and south ends were still lumbered up, a Hispanic tradition practiced in Monterey. (See Larkin's 1842 lithograph, AW1, in which the Casa Soberanes is so treated). The photograph reveals that the adobe bricks were not mud or lime plastered at this time and the gable was covered with horizontal wood. The roof is low pitched as was customary in this snow-less climate. The one story cocina was attached to, but not internally connected with the building. The corredor roof was higher and the posts taller and chamfered differently. The corredor floor was a wooden boardwalk. There was a balustrade around the balcony higher than that extant today and a very steep exterior stairway to the second floor sloping to the north. The outline of the Greek Revival style balustrade terminal is visible in a number of historic photographs at the south end of the balcony. The windows of the façade have solid paneled shutters. (Physical investigation revealed that the west elevation also had shutters on the windows). The hardware scars remain today of the external shutters. The Hansens apparently added a barn to the north which had a concrete floor later found and removed by John Paizis. The cocina had a tall picket fence type gate that was in place until the 1960s when David Potter replaced it with doors to discourage bats. The wooden tie beam at the north end of the second floor appears in this, the earliest photograph of the building.

Not visible in the photographs was a tall four panel rear door added to the southwest corner of the building that can be seen in photographs taken after the Hansens moved out and the building was unoccupied, Historic Photograph HP14. The 1908 Dirkson description mentions three doors accessing the yard from the rear which indicates that the door was installed by that year (Paizis 2002:20). We believe that the opening was formerly a window based on the rhythm of the openings and the need for light. No physical evidence confirms this. The fact that the bright pink paint visible in the paint sequences overlays the door lintel indicates that the pink paint dates after the Castro family occupation.

Recommendation: Restore the roof line of the corridor to the greater height allowing more head room on the balcony. Replace the existing chamfered posts with taller ones and replace the existing low balustrade with a taller one based upon the earliest photograph for historical accuracy

and safety. Modify the stairs to enclose them, keeping them not as steep as the original ones for safety, and add a balustrade for the same reason.

Reconstruct the adobe portion of the east wall with thick walled adobe, rather than the one wythe Hans Sumpf adobe wall now in place.

Restoration Recommendation: Remove the Hans Sumpf adobe brick floor added by the Potters beneath the corridor and replace with a board walk which will help with ADA access issues and be historically accurate.

Lumber up the south end of the building by reinstalling the wood cross member at the gable with the wood siding above and the planking at an angle below. Replace the wood panels in the upstairs doors that were removed by the Paizis in the 1950s. Reconstruct replicas of the exterior wood paneled shutters, front and rear. Reconstruct solid cocina doors (continuous batten doors with “Z” framing) as something solid would have been in place when the cocina was in use as such. Refer to historical photographs of the cocina doors of the Casa Soberanes and Rancho Camulos.

Historic Photograph HP2 shows the building as transformed by the Hansens about 1895. They raised the pitch of the main roof but lowered the roof over the second floor balcony creating a valley. They removed the balcony balustrade and the exterior stairs. They added an inside staircase to the second floor that was seen by Dickson in 1908: “a stairway now leads upstairs from the dining room, but in Castro’s days the only access to the upper floor was by means of a stairway from the lower porch to the upper, on the outside of the house” (Dirkson in Paizis 2002:15). He added that the larger central room downstairs had been divided into a number of small ones that had been one room in Castro’s time (Paizis 2002:15). This explains when the central wooden divider downstairs was added of which only paint lines and vertical dowels remain today, visible protruding below the ceiling joists. Dirkson also noted that the north end of the second floor been divided into more than one room by the Hansens and noted that there had been a large ballroom of 25 x 50 feet before (Paizis 2002:21). It seems that he was mistaken about this, as were many later writers.

The Hansens replaced the surface mounted rim lock on the front doors with an Art Nouveau designed mortise lock still in place. Art Nouveau was the popular style in decorative arts during their tenure. Physical evidence of two coats of olive drab paint in the large central room of the first floor indicates that the Hansens followed trends in the decorative arts. The aesthetic movement popular after the 1876 Philadelphia Exposition promoted made olive drab the fashionable color in home decoration. The interiors of this era (1870s and 80s) were notably dark as the Castro Adobe must have been at that time.

Dirkson mentioned “iron cobbles” that “had been put on from side to side so as to hold the walls together” which protected the adobe from much damage in the 1906 earthquake (Dirkson in Paizis 2002:21). These are interpreted to be the extant “government anchors” that essentially convert the joists into tie rods with wooden spreader plates on the exterior beneath the balcony. These were apparently added by the Hansens before the 1906 earthquake and can be distinguished in Historic Photograph HP2 where the wooden plates protrude below the balcony.

As noted above, the Hansens were responsible for the addition of exterior door D3 in the west wall of Room 104, visible in HP14 as a four panel solid door.

The Hansens added a tall picket fence with poultry netting above for a chicken yard in the front, Historic Photograph HP2. There was a wooden gutter on the rear feeding an unseen rain barrel or cistern. At some point in time, someone, perhaps the Hansens after they moved out (circa 1906) used the cocina as a blacksmith shop. Dirksen described the kitchen as being the northernmost room (the cocina) and the second room as the dining room at that time.

Recommendation: Remove the present interior staircase—it is not long enough to have originated in the building and had to be modified for use when it was added by the Nelsons (all of the balusters have been cut off and moved) . During the period of significance (1840s-1883) the only stairway was on the exterior.



Figure 3.3: Detail of moved balusters of interior stairway.

No physical evidence of a staircase in either the north or south rooms of the first floor was found indicating that the staircase installed by the Hansens and later removed was in the same location as the one in place today. Typically, as at the First Theater and the Stevenson House, the site of former staircases are marked by a piece of wood between two joists and the ceiling boards differ where the stair well was located.

Historic Photograph HP3 depicts the farmstead from a distance. The Hansens apparently built a number of wooden barns and a water tower on the property. This photograph indicates that Old Adobe Road terminated at the Castro ranch despite the fact that Guadalupe Castro's land lie behind and to the north. At this time the land was extensively fenced and there appears to have been a small orchard and another house or yet another barn had been constructed to the northeast of the adobe. After the 1906 earthquake the Hansens built the board and batten house with the corrugated metal roof next door to the adobe to the east and moved into it.

Someone, perhaps the Hansens, repaired some earthquake damage to the building, perhaps while they were building their new home. Three of the windows were moved out to the exterior face of the building and the embrasures were rebuilt. Two windows upstairs received new wood embrasures made out of the former north partition wall and rough wood was utilized for trims inside and out. Downstairs one window received a new embrasure of rough wood and probably rough wood trim since replaced by the Nelsons. They did not re-trim the two upstairs windows because they did not use that portion of the upstairs for anything but storage.

3.2.2 The Schuellers 1914-1915

The Schuellers only owned the Castro Adobe for one year. During that time however, in January 1915, a Christian Convention was held at the adobe of which there are Historic Photographs HP4 and HP5. Exterior stairs were present at this time running the opposite direction from the stairs present in the early Hansen years. I. C. Schueller visited the Potters and reported living in the adobe in 1914 for one year. They may have been responsible for installation of the exterior staircase running in the opposite direction of the original one as it did not show in any of the Hansen photographs.

3.2.3 The Westphals 1915-1917

Nothing is known about their use of the Castro Adobe, if any.

3.2.4 The Waites 1917-1924

Historic Photographs, taken during this period, show a giant stack of apricot drying trays at the rear of the adobe (HP9 and HP10) and an apricot orchard

behind it, the offspring of some of which trees survive today. A relative of the Waites, George Lewis, who visited the adobe during the Waite's tenure described their orchards. The Waites were orchardists. Photographs taken during this era and later show a vent in the roof on the west slope that may have been associated with a wood stove.

3.2.5 Manuel And Mary Maderos, 1925-1935

During the Maderos ownership, the parents of Mary Maderos lived on the first floor of the adobe. Later, in 1929, Manuel Maderos Jr. and his wife moved into the second floor and lived there until at least 1932. The exterior staircase remained in place at this time. The interior one seems to have been removed, perhaps for privacy. There were phone lines at this time.

Towards the end of this period, the depression and prohibition, when the adobe or the upstairs, was again uninhabited may have been when it acquired its local reputation as dance hall: "Once this old adobe building was used as a dance hall and many are the names written on the whitewashed walls..." (**Register-Pajaronian** 1939 in Paizis 2002:48). One relative of the family recalls playing upstairs in the adobe and tearing down party decorations. She also recalls that during this era people were carving their names and initials on the walls. The newspaper article cited above gives the names of a large number of young men whose names appeared there including that of "Tom Arano, Champion Cowboy." The implications are clear.

Sometime during this time, the Maderos occupation, historic photograph HP6 of the Castro Adobe show it with a flower garden in front and a grape vine on the balcony. A eucalyptus tree grew where the pepper is today.

3.2.6 The Mello Family, 1935-1943

There are a number of photographs of the adobe from this and the preceding ownership. The adobe was beginning to be appreciated as historical and the first rumblings about restoring it were published in local newspapers. There was talk in the newspaper of forming a Pajaro Valley Historical Society to preserve the building. Fred Atkinson's book, the frontispiece of which is a photograph of the Castro Adobe, was published in 1934 and it was recorded by the Historic American Building Survey High School Auxiliary in April of that year.

The sudden interest in the adobe may have been incited by the WPA programs active in California at the time. The Index of American Design came to Santa Cruz to record historical artifacts. The Historic American Building Survey was active in Monterey and the adobes of Monterey were the subject of preservation by the newly formed Monterey History and Art Association. A survey of historical records was reportedly coming to Santa Cruz County, but apparently never made it. The Federal Art Project painted murals for the Santa Cruz Post Office and the

Watsonville Post Office was built in the Monterey Colonial style at this time as a WPA project.

During this era the adobe was apparently proposed for public acquisition by the state because WPA sponsored political historian George Tays was hired to evaluate the building for acquisition. He acknowledged its architecture saying: "The adobe is an imposing house, still in good condition and used as a residence. More pretentious than some of the earlier adobes, it must have been considered almost palatial when it was built over a hundred years ago." He recommended against it because his research did not turn up the family's participation in the Anza Trek nor any of the political offices held by the family members, his sole criteria for historical merit. In any case, he apparently visited the building during the Maderos ownership as he mentioned it, and the fact that the central room of the first floor had been divided into smaller apartments (Tays 1937:2 BL).

This new interest apparently led Frank Mello to restore the old roof line and re-roof the building with corrugated metal in 1939. He and his wife moved into the adobe. Mello removed the rear corridor posts and did not replace them so there was no model for their appropriate replacement until historical photographs were obtained. He also cut off the eaves on part of the rear of the building and removed sheds built against the cocina visible in Historic Photograph HP12. The newspaper mentioned that "steel girders have been used to reinforce the weakening house" (Salazar 1939 in Paizis 2002:47). The 1939 newspaper cited above speaks of "steel girders have been strung where the three-foot walls are falling away" (Paizis 2002:48). These references have previously been construed to mean the government anchors, but may actually describe some internal iron braces on the second floor for the south wall that were in place later as described below.

3.2.7 Alvin Holtzcaw 1943-1945

Descendants of the Holtzclaws recall that there was still an outside privy at this time. Alvin's son Kenneth remembered the Castro Adobe fondly. He and his brothers camped out in the building placing their lantern on the long table inside. His uncle later hired him to tear down the old Hansen barn north of the adobe. Kenneth observed "...a long metal tie bar that extended from the south end wall, dropping at an angle and anchored to the floor". Kenneth was under the impression that the building had been a cow barn before his uncle bought it but acknowledged that the floors with wide floor boards were intact. He was unaware to the Mello and Maderos occupation of the adobe. Kenneth recalled a fireplace in the central room of the first floor, but was mistaken as the building had no fireplace until the Nelsons built one. There is no physical or photographic evidence of one.

3.2.8 George And Georgia Holtzclaw 1945-1948

In time Kenneth's Uncle George and Aunt Georgia purchased the Castro Adobe and commenced to rehabilitate it. George had three concrete buttresses erected on the south end of the building to support the south wall. He removed the partition in the center room of the first floor and partitioned the south room into a bathroom, bedroom and closets, first overlaying the floor. (Most of these modifications remain in place today). He moved the kitchen into the north room and made the old cocina into a garage with a half bath (the toilet is dated November 1, 1944; that in the bathroom is dated July 6, 1944).

There was no interior staircase at this time (Paizis 2002:61). Little or nothing was done upstairs which was accessible only from the exterior. While the Holtzclaws added plumbing and electricity, apparently no heat was available other than from a potbelly wood stove in the central room. They contemplated adding a fireplace but could not agree upon an appropriate location.

The present thumb latch door hardware dates from their modifications. Many of the doors in the building are original. D3, the exterior door in the west wall of Room 104, and D10 in the south interior adobe partition wall appear to have been the work of Holtzclaw because of the matching door hardware. The previous door in this latter opening had three hinges and was hung from the opposite side. It was undoubtedly like the comparable door D9, between Room 102 and 103. Alvin Holtzclaw replaced the four panel solid door D3 in the west wall of Room 104 with the present lighted door with original thumb latch hardware. He apparently replaced almost all of the existing door hardware (rim locks), in the building with thumb latches. Holtzclaw was also responsible for creating the bathroom downstairs and the three closets in what was formerly one large bedroom.

3.2.9 The Nelsons 1948-59

The Nelsons of San Francisco began a restoration/rehabilitation of their second home. They re-roofed the building with shakes (not shingels) and replaced the rear porch corridor posts removed by Mello. These are in place today and make no stylistic sense as there was never a rear balcony and the design, having been based upon the front porch posts installed by the Hansens, was nonsensical. They built the dangerously low balustrade on the front second floor balcony (the original balustrade having been removed by the Hansens) and added inappropriate louvred door and window shutters on the façade just prior to selling the adobe to the Paizis in 1959 (see Paizis 2002:89).

The Nelsons constructed two bedrooms at the north end of the second floor (Rooms 201 and 202) concealing cables in the center dividing wall after first overlaying the floors in this room. (This work is more typical of the Holtzclaw modifications with overlain floors; however, it utilized sheetrock extensively and

recycled doors). This was an ill-advised decision that established precedent for carving up one of the principal character-defining features of the building, the ball or fandango room. However, since the owners wanted a second home, not a house museum, they were apparently comfortable with the pair of miss-matched upstairs bedrooms. Eventually they stuccoed over the wonderful graffiti of the north wall in Room 202 and the gaping wall crack before selling to the Paizis. The Hansens also supposedly had divided the north end of the fandango room into smaller rooms earlier according to Dirkson. However, Dirkson may not have understood that the northern wood partition wall was original.

The Nelsons built the fireplace from asphalt stabilized adobe bricks purchased in Watsonville without any reinforcing steel inside the chimney) and the built-in cupboards next to it. The oversized chimney enclosure was reminiscent of the work of architect William Wurster. They installed a staircase to the second floor against the north wall of the center room using what was termed “the original” railing and a large wooden timber recycled from Monterey.

The Nelsons installed a gas floor heater in the living room. They re-wired the building to use wall switches rather than pull chains sometimes burying the wiring in chases in the mud plaster, but more often utilizing surface mounted metal conduit. The previous wiring had been exposed knob and tube visible in a photograph (Paizis 2002:73).

The Nelsons collected antiques that they stored upstairs; they were recyclers. They found some of the original shutters and apparently used them on the interior (they are gone now). The long table, painted green, and two long green backless benches were there (similar to those used on the chapel porch at Rancho Camulos).

The Nelsons probably were responsible for removing the inappropriate board window trim around three the windows of the rear or west elevation of the building and replacing them with appropriate moldings to match the other original windows. The reason to believe that the Nelsons made this change is that a photograph shows the Holtzclaws with the flat board trim and another shows the Paizis with the new rear window trim and porch supports of the Nelsons (Paizis 2002:60; 85).

The garden remained largely orchard and the loquat tree (died of fire blight about 1990) was maturing in front of the building. Bill Nelson planted the first two cork oak trees in the rear which are much larger than the others and planted a number of fruit trees. Mrs. Nelson planted the pepper tree and purchased the St. Francis birdbath in the rear yard. They erected the high stake fence that encloses the rear yard. They planted roses and citrus in the rear yard. They recovered the iron ring and tang from a dying oak tree in the front yard and took it inside the building. It is mentioned often in early articles as a relic of the bull and bear baiting activities.

3.2.10 John and Suzanne Paizis 1959-1963

The Paizis continued the work begun by the Maderos, Mello, Holtzclaw and Nelson families. They reconstructed the front balcony and returned the stairway to its original location and direction. This involved re-sizing the floor joists, but made the balcony very sturdy and effective in reducing in-plane damage to the east wall in the Loma Prieta Earthquake. The porch posts were well founded with concrete footings and the entire porch and balcony moved not at all as judged from the fact that the paint seals were unbroken. The Paizis reconstructed the ceiling of the second floor using the early partition as a guide for the height and added double doors sized to the existing opening in the early partition wall that remained at the south end. John repaired cracks between the longitudinal side walls and the south wall damaged in the 1906 earthquake. The two bedrooms upstairs were wallpapered at that time according to Varvara Paizis, perhaps by the previous owners.

Since no one knew the original pitch of the corridor roof, it was kept at the height established by the Hansens, which is considerably lower than it was originally. Consequently, when the balustrade was reconstructed and the posts, they were all too low for headroom safety. Now that historical photographs are available, it is clear that the roof was higher as was the balustrade and the supporting chamfered posts. Thus people would not hit their heads on the roof, nor fall over the edge of the balcony.

The Paizis divided up the fandango room adding two additional rooms (one of which was later removed by the Potters), again utilizing cables in the partitions to hang the second floor from new attic trusses. They entertained the idea of supporting the second floor from below but decided to follow the Nelson's example of supporting it from above and adding additional rooms taken from the fandango room. They used reproduction moldings copied from the originals in their efforts upstairs and down.

They remodeled the kitchen in the north room with new cabinets made by their son and linoleum flooring. They added Mexican tiles to the kitchen, around the front door, and remodeled the first floor bathroom with them as well. It had two pedestal sinks and a metal shower formerly installed by the Holtzclaws. John and Suzanne cut a narrow door through the north wall of their kitchen into the cocina. They installed louvered shutters on the front windows and door.

The Paizis enclosed the orchard with the low stake fence. They built a swimming pool towards the rear of the back garden. There were still quite a few apricot trees from the apricot orchard of Maida Waite then. John built the low adobe wall around the front yard. They graded the front drive as it is today.

3.2.11 Victor And Sydney Jowers 1963-1968

The Jowers laid the asphalt floor in the cocina and the small cement pad for the washer and drier. In selected places they plastered the central room on the first floor and the kitchen with lime plaster over stucco netting (similar to small chicken wire) and plastered over the raw adobe bricks of the Nelson's fireplace. They removed the shutters and the wallpaper upstairs and re-surfaced the sheetrock also apparently using gypsum or plaster of paris over stucco netting over the original adobe walls in various places upstairs.

The Jowers planted the Mermaid rose bushes that survive and some Italian cypress that do not along the front property line. They also planted the rosemary border and the flax in front.

3.2.12 Elizabeth Potter 1968-1988

Over her twenty years of ownership Elizabeth Potter and her husband Dave worked to restore the adobe and make it more livable through rehabilitation.

The Potters through their agent Val Panzich, owner of Watsonville Construction did an enormous amount of work on the building over a twenty year period. Elizabeth's goal was to restore the building as much as possible, particularly the fandango room. Her efforts, however, were somewhat handicapped, by two factors. The most important was the problem of being unable to remove the interior partitions of the fandango room without further compromising the second floor. She did succeed in removing one of the upstairs rooms which brought some sunlight into the room through a west facing window. She investigated removing the two rooms at the north end but encountered cables in the partition wall truss and desisted. She had the wood floors refinished and sandblasted the ceilings in the first floor central room and bedroom to remove peeling paint, but unfortunately removed evidence of the hand plane in the process. A number of the deteriorated floorboards were replaced with wide new redwood boards on the first and second floors. The early floorboards of the kitchen were replaced.

Much was done to make the adobe more livable: new vanity cabinetry in the downstairs bathroom, a whole new bathroom upstairs, closets in the upstairs dressing room carved out of the fandango room, a Franklin stove in the upstairs master bedroom, a new island and dishwasher in the kitchen and the addition of 220 wiring throughout the building for electric heating. Accurate reproduction moldings were also used by the Potters.

A new septic tank was installed as well as a new well and plumbing for two of the three bathrooms. A security and fire alarm system were added to the building and new electrical panels.

The carport was reconstructed in kind and the entire building re-roofed again in kind. This brings us to the second factor that hampered Elizabeth in pursuing her goal: lacking historical photographs and architectural historical research, she was unaware of the relative newness of the carport and the fact that shakes were not the historically appropriate roofing material. She and her predecessors were not aware that hand riven and shaved shingles were produced for the entire California and Sandwich Islands market at Rancho Corralitos just across the northern rancho boundary on contract with Thomas O. Larkin as early as 1835. The Pajaro Valley and Santa Cruz Mountains were the primary source of roofing material for the state during the entire Mexican era.

The Potters supported a number of conservation measures to benefit the adobe. Most important, they installed gutters and down leaders that day lighted far from the adobe to protect it from moisture intrusion from the ground. They removed the electrical boxes from the building itself and relocated them in a separate structure and under-grounded all the wires to the adobe for aesthetic reasons. Concerned that the south end of the building was settling and pulling away from the main body of the building, grade beams and pylons were installed both downward and angled away from the building in an effort to stabilize the end wall. Also, welded iron straps were installed at second floor and ceiling levels anchored into the adobe walls in an attempt to arrest the wall ~6" out-of-plumb. The field welds of the highest strap broke in the Loma Prieta Earthquake and the gable end collapsed outward. A small amount of adobe replacement was done to mitigate the effects of coving on the south end. The rest of the building had been protected from rising damp by the deep eaves and the cocina.

Mr. Potter and his friend Robert Becker reconstructed one section of cocina wall in the half bath with Hans Sumpf adobe bricks and constructed a set of double doors to enclose the cocina, removing the picket gates of the Hansens to do so and keep out bats. These doors are not so very different from ones that enclosed the former cocina of the Casa Soberanes in Monterey, by happenstance.

Landscape architect Thomas Church redesigned the garden paths in the rear yard, relocating the St. Francis birdbath as a centerpiece and creating planting beds in the formerly open space. He advised the Potters to plant olive trees and other mission style plants. He encouraged them to remove the swimming pool. Some of these plantings survive today while others have died or are irretrievable because of the dense oak canopy growth in the front. Church spotted the semicircular pattern for additional cork oaks in the rear, most of which survive. Many of the citrus and apricot trees planted by former owners survived until recently. Some volunteers have been encouraged to take their place. Church encouraged the Potters to build the post adobe pump house outbuilding.

The Potters planted the Monterey Cypress hedgerow along the east property line that is now overgrown and potentially threaten the adobe (one of the trees fell

over in 1998, falling on the neighbor's property). Dense vegetation at the front was encouraged to provide privacy to the absentee owners over their twenty year tenure, but robbed the building of its commanding site overlooking Larkin Valley. The latter is historically important and part of its sense of place. It is interesting that one of the most common questions asked by visitors now is "Why did the Castros build their hacienda here?" If they saw the building as it was in Historic Photograph HP3, commanding the hilltop with an expansive view of the road to their embarcadero, the question would be moot.

3.2.13 Joe And Edna Kimbro, 1988-2002

The Kimbros moved into the Rancho San Andres Castro Adobe in July, 1988. They had not finished unpacking their belongings when they moved out abruptly on October 17, 1989, the night the Loma Prieta Earthquake struck Santa Cruz County. The following Friday, when rain threatened, Watsonville Construction sent men out to install black plastic on the south collapsed end and to shore up the collapsed car port and the northwest corner of the cocina that threatened collapse. The effort was supported by a grant from the Native Daughters of the Golden West. The National Trust for Historic Preservation awarded a \$5,000 grant for an engineering study for seismic strengthening of the building done by EQE International in 1990. The Kimbros supported an earlier assessment by James Hill and Gil Sanchez.

In 1993 when the CALDAP-O program wanted the Castro Adobe demolished as a condition of a loan, the State Historic Preservation Officer intervened. Later, in 1994, the interior of the cocina was further braced and shored prior to removal of the Kimbro's furniture. That effort was supported by the Red Cross. The Winter Rains of 1995 national disaster damaged the interior of the Castro Adobe when rain came in around the site of the chimney and caused the ceiling to collapse in the upstairs bathroom, Room 205. FEMA representatives recorded the damage. The chimney was removed below the roofline and the roof patched at the Kimbro's expense.

Joe Kimbro replaced some trees that died in the orchard with new fruit trees (pear and macadamia) and cut down the dead almond and apricot trees. He planted some native plants in the back yard and installed a drip irrigation system.

3.2.14 California State Parks 2002--

Just after the intense rains of November, 2002, emergency repairs were made to the roof to prevent further water infiltration by Central Roofing of Watsonville who also cleaned the gutters and replaced damaged shakes and sheathing. Central Roofing had installed the present roof over new underlayment and repaired it in kind.